

and ladies, the entire assemblage, of course, rising and bowing. Having graciously returned the salutations, the imperial couple took their places on the dais. The several princes now seated themselves on the immediate right hand, in a line with the dais, and the princesses in the same way on the left, the court ladies and officials behind. A performance of ancient Japanese music and dancing was then given, consisting of four pieces:—

1. Banzairaku. — Music composed 1,300 years ago by the Emperor Yomei, and describing the happy flight, in the golden age, of a bird of Paradise,

2. Enguiraku. — Music composed 987 years ago by General Fujiwara Tada-fusa, with accompanying contemporaneous dance, arranged by Prince Otsumi.

3. Taiheiraku. — Music, reset about 1,037 years ago, from Chinese originals, representing the tranquillization of the Empire, and the reformation of all abuses.

4. Bario. — Music introduced from India to Japan during the reign of the Emperor Shiomu, 1,160 years ago, with dance representing the idea of submission of enemies.

All the performers were men, members of families that have for a score of generations been exclusively employed as musicians and dancers in the imperial family. The music was of the indescribably weird type that is usual in Japan, but the dancers, though grave and solemn, were picturesque and artistic in the highest degree the dancing, accompanied as it was by graceful sword sweepings and lance movements, being especially striking. The performance lasted about an hour and a-half, and on its conclusion the Emperor and Empress at once rose and retired amidst the same reverential salutations as those with which they had been greeted on entering. His Majesty, before leaving, conveyed to the Doyen of the Corps Diplomatique, through the Court Chamberlain, the expression of his

desire that, though fatigue after the long day compelled himself and the Empress to withdraw, his guests should remain. Supper was subsequently served in the Grand Banqueting Hall, the court band playing at the same time, and it was not until an advanced hour in the early morning that the guests commenced to take their departure. Each guest who had dined in the palace received, as a memento of the occasion, a silver statuette of a stork and tortoise, the emblems in Japan of a long life, and the remainder silver bonbonnières, with a stork and tortoise engraved on the lid.

The imperial palace is situated right in the centre of Tokio, in the midst of a lordly park, and surrounded by massive battlements and a wide and deep moat, the two latter, relics of the days in which the Tokugawa Shoguns held sway and secured their safety much as did the feudal barons, in the middle ages of England and Germany. Within these battlements successive Shoguns lived and died, but, very shortly after the Restoration, all the splendid buildings that constituted the dwellings of themselves, their families, and their retainers, were swept away by fire, and not a single roof was left standing, and only the park remained to testify, by its extent and beauty, the magnificence of the buildings which had stood within its precincts. For many years subsequently the Emperor resided in a temporary palace, which is still occasionally used, but, in 1883, an appropriation of about \$3,000,000 was made by the Government for the erection of a new palace on the site of that which had been destroyed. To this amount were added large contributions, both of money and material, voluntarily made by wealthy Japanese, while many of the most distinguished artists in the country gratuitously lent their skill and service in the decorative work. More than five years were occupied in its construction, and it was not until 1889 that the Emperor took up his residence in it.